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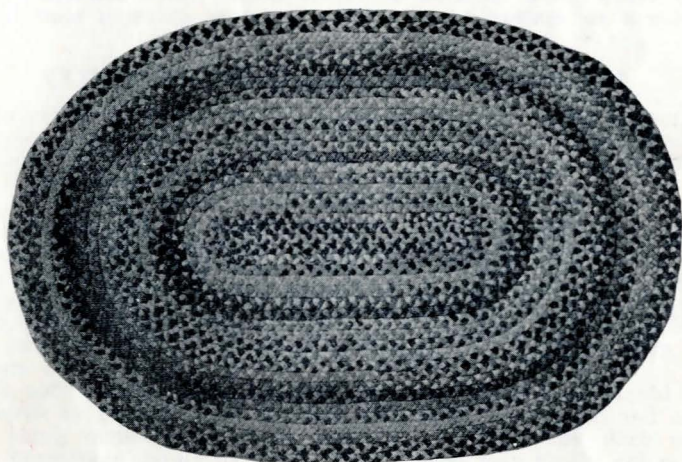
Extension Circular 1176

October, 1934

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Out of Print

Handmade Rugs



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The University of Nebraska Agricultural College Extension Service
and United States Department of Agriculture Cooperating
W. H. Brokaw, Director, Lincoln

October 1936
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Handmade Rugs
Acknowledgment is given Miss Evelyn Metzger, Design Division, Home Economics Department, for her assistance in the preparation of this circular. Appreciation is expressed to Mrs. Mary Leger and Mrs. Eldora Baldwin in loaning rugs for some of the illustrations in this circular and to Mrs. Elizabeth Fouts for giving information on one method of braiding.

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Handmade Rugs

RIZPAH ANNA DOUGLASS

The very earliest floor coverings in the Middle Ages were rushes and sweet-smelling herbs strewn on the floor. The French began to braid the rushes as early as the fifteenth century. These early braids were straight strips with no attempts to turn corners.

The Pilgrims brought this knowledge of braiding with them, adapting it to the use of rags and cornhusks. Thus we find that the handmade rug craft is not a new one. Practically all the rugs our grandmothers had in their homes were made by their nimble fingers.

Making rugs out of old materials is both economical and thrifty. There is considerable pleasure in making a beautiful and attractive rug out of materials which would otherwise have no use. There is no type of floor covering more appropriate for a cottage or a colonial house.

COMMON PROBLEMS IN RUG MAKING

Satisfaction from rug making depends upon the colors chosen, the design used, the skill with which the work is done, and the suitability of the rug to the place where it is to be used, as well as its durability.

COLOR

Color is probably the most important of these factors, as the wrong color can spoil the whole effect of a room. Generally it is best to have the floor coverings of a room the darkest in value. A room appears to be well-balanced when the floor is the darkest, the walls somewhat lighter, and the ceiling the lightest. We find also that in the living room and dining room the color scheme is slightly darker than in a bedroom or kitchen.

Dull, soft, grayed colors are best. The rug background should form two-thirds to four-fifths of the rug. To keep the background colors from being monotonous, small amounts of bright and dark colors which harmonize should be used. These colors may be the colors that appear in the draperies, upholstery or accessories of the room. Some black may be used to good advantage in most designs.

There are certain colors which look well together. A study of these will guide us in the selection of a color harmony for a rug.

Analogous or related color harmony. Hues adjacent to or near one another on the color wheel may be used together harmoniously. They are usually most successful when they are limited to the colors which come between the primaries; they may include any or all of these adjacent hues.

In using this harmony the colors should always be in different values or different intensities or they should differ in both respects. If they are too nearly alike, it will seem as though an attempt was made to match the colors, but the result just missed being successful.

An example of an analogous color harmony would be yellow, yellow-orange and orange with a background of brown. Little accents of green and black would prevent this harmony from being monotonous.

Monochromatic or one-color harmony. Using different shades of the same color is perhaps the safest harmony as it is the easiest to obtain. It is the use of different shades of the same color. An example would be the combination of shades of brown, that is, dark brown, golden brown, and light brown.

In matching colors for a one-color harmony, be very sure that you are getting the exact hue; a greenish-blue is unpleasant with a purplish-blue. A reddish-purple does not harmonize well with reddish-orange.

Complementary or contrasting color harmony. Colors opposite one another on the color wheel are called complementary colors. These two colors may be used together provided they are grayed or softened. One color should be grayed more than the other, and the brighter color used in smaller amounts. A neutral background used with these colors will make a pleasing color combination.

It is not desirable to use too many colors in a single rug. Three colors in a rug are usually the most effective. One color should be more prominent than the others. Variation may be obtained by using several shades or tints of the same color. Very often the drapery material or a picture will suggest an attractive color combination for a rug.

An exception to this suggestion is the "hit and miss" rug which contains many different colors. A rug of this type usually has one grayed color predominating which harmonizes with all the other colors. It also serves as a "neutralizer" to the other colors. See Cover page.

SUGGESTED COLOR COMBINATIONS

Old rose and warm gray
Gray, dull rose, and black
Old rose, dull blue, and black
Gray, dull blue, lavender, and pink
Green, rose, and gray
Brown and tan
Brown and orange
Gray, blue-purple, gold, and black
Henna, blue, gold, and black
Tan, brown, orange, and shades of blue
Tan, olive green, brick, and black
Tan, green-blue, mulberry, orange, and black
Gray, soft blue, rose, yellow, green, and black

Gather together the old materials and place them together to see if they harmonize. If there are one or two colors that are not the right shade or if there is another color needed, many homemakers might find it a good idea to dye materials which they have on hand.

COLOR FACTS NEEDED IN DYEING

Hue—the name of a color such as red, violet, etc. Red, yellow, and blue are the primary colors. All other colors are made from combinations of these.

Red and yellow produce orange.

Red and blue produce violet.

Yellow and blue produce green.

Value—the difference in colors caused by adding varying amounts of black or white, thus making the colors darker or lighter. An infinite variety of colors can be formed in this way. When black is added to the color the product is called a shade. When white is added, it is called a tint of the color.

Intensity—the brightness or dullness of a color. All colors can be softened or grayed by the addition of the opposite color on the color wheel. We find, especially in rug making, that the shades and tints

and grayed tones are more attractive than the pure color. Colors which are toned down until they become inconspicuous, such as gray or tan, are good background colors.

If the color is merely too bright, boiling it in a dye bath of the complementary color will dull it; that is, a bright red may be dulled by boiling it in a weak bath of green dye.

One should also take into consideration the original color of the material, because the final color will depend somewhat on this color. For instance, a yellow may be changed to a green by dipping it into blue dye. If a green dye were used the color would be a yellow green and not a pure green. Care must be taken not to have the dye too strong or the color will be entirely changed and the result not what was desired.

Bleaching out all of the old color is sometimes more satisfactory when a certain color is desired. A commercial bleach is the most satisfactory for this purpose. Follow the directions on the package.

Graying colors. Many times the color of the dye is too intense and in order to get the color desired, it will need to be grayed. The most satisfactory method is to add a bit of the complimentary color.

To gray red add green.*

To gray blue add orange.

To gray violet add yellow.

To gray green add red.

* Note: If green is not available and yellow and blue are, mix yellow and blue to get green.

GENERAL DIRECTIONS FOR DYEING

For dyeing materials the following general directions should be observed:

1. Weigh the material to determine the amount of dye needed as directed on the package.

2. Use enough water to cover the material freely without crowding.

3. Dissolve the dye in a small pan of boiling water. Strain it and add to the large quantity of warm water. Test the color; if it is too intense or not the right hue, dissolve a small quantity of the proper color in a small pan of warm water. Strain and add gradually (small amounts at a time) to the large dye bath. Test after each addition until the desired color is obtained. To test for the desired color, immerse a small sample of the cloth, allow it to remain in the dye a few minutes, remove it and dry by ironing immediately.

4. Have the material thoroughly clean and wet.

5. Immerse the wet material in the dye bath and bring the dye slowly to the boiling point. Stir constantly.

6. When the boiling point is reached, remove the material and add 3 T. salt for each gallon of water. Thoroughly dissolve and return material to the dye bath.

7. Boil 10 or 15 minutes after the salt has been added.

8. The color becomes more intense after the salt is added. If the desired color is reached before salt is added, remove the material from the dye bath and place in clear salt water. Continue boiling the required time to set the color.

9. If two or more values of the same color are needed, the same bath may suffice, putting that which is to be darkest in first, then a little later adding that which is to be lightest. It may also be done by

putting all the material in at once and removing that which is to be lightest first. The former method is the most satisfactory.

10. Rinse in clean cold water until the final rinse is clear. Squeeze out the excess water, shake, roll in cloth, and press while still damp.

DESIGN FOR RUGS

The shape of a rug should conform with the shape of the space where it is to be placed. Oval or rectangular shapes are more pleasing than square or round ones. The rug shown on the cover page is a pleasing shape, the relation of width to length being about 2 to 3. Figure 1 is uninteresting because it too nearly approaches a circle.

Spacing in rugs is a big factor. There may be a variation in some of the spaces and repetition in others. See Figures 2 and 3. Some spaces may be alike in width and the spaces between them vary. When the space divisions are equal throughout, the rug lacks interest and is monotonous. See Figure 1. In most cases it is best not to have too sharp contrasts in light and dark; one value should blend into another. The darkest color should be at the outer edge to give the effect of a border. Figure 4 shows a fine blending of values of color.

Often one needs a rectangular rug for a definite space, as in a hall. Figure 5 shows how a rectangular rug is made.

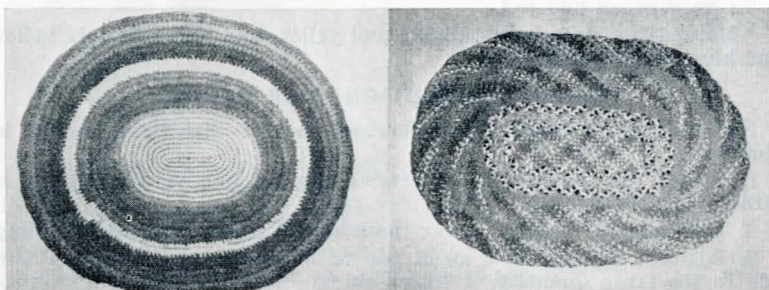


Figure 1

Figure 2

MATERIALS SUITABLE FOR RUG MAKING

Old materials listed below include the variety which have been successfully used in rug making.

Wool	Cotton	Silk and Rayon
Yarns	Muslin	Dresses
Blankets	Sheets	Slips
Woolen clothes	Percale	Bloomers
	Gingham	Stockings
	Denim	
	Ticking	
	Corduroy	
	Underwear	
	Hosiery	
	Burlap	

It is easier to work with the soft materials. Select a good wearing quality if possible, for it is not worth the time and work to make a rug that will not be durable. It is more desirable to use the same

type of material throughout a rug. A rug made of part woolen and part cotton materials would wear unevenly and not give a unified appearance.

BRAIDED RUGS

Braided rugs lend themselves to many uses. They are heavier, stiffer and are not so likely to bunch up. It is possible to obtain pleasing color harmonies which will fit into almost any setting.

Braided rugs are made interesting by variations in spacing and colors. An unequal number of rows and variety and repetition of spaces are best. See Fig. 4 & 7. Two rows of one color, two rows of another and two of another would be un-interesting and monotonous (See. Fig. 1), but three rows of one color, one of another, and five of another would be better. For instance, one may use three rows of dull rose, one of gray and five of a mixed color; finish with a border of three rows of gray.

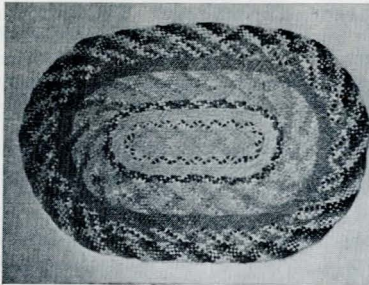


Figure 3

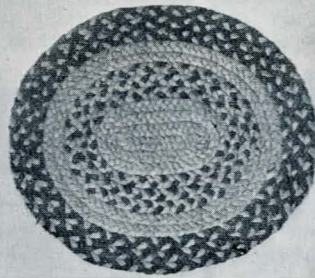


Figure 4

Some of the colors used in the center should be repeated in the border or near the border. If figured materials are used, combine them with some plain braids to give emphasis and unity to the design.

Select the materials for the rug. Plan the color combinations of the braids. Rip and wash all material to be used for the rug. **Tear or cut** the material on the straight of the goods. The width should be from one to three inches wide, according to the weight.

Join the strips either on the straight or on the bias according to the method that works best for the different materials. There are several ways to make a joining:

1. Overhand straight edge on wrong side.
2. Lap ends and join with 2 or 3 stitches.
3. Seam straight edges and press open the seams.
4. Cut diagonally and seam as if the strip were bias.
5. One method which requires no sewing is sometimes used. Cut one

slit on the end of each piece of material about $\frac{1}{4}$ inch from the end. Put one end up through the slit of the other piece and that end over the whole piece.

Fold and press materials (like a bias tape is folded) with the two raw edges brought together in the center, then press through the center. Lightweight materials such as gingham, muslin, sheets, etc., will need to be folded and re-folded several times until they are thick and firm and make a heavy strand. Heavy material may be folded only once, leaving two raw edges showing. See demonstration.

Some heavy materials are wiry and do not stay folded easily. These may be stitched together on the sewing machine, or basted by hand. The pressing of silk materials can be made easier by pinning two darning needles about one foot apart to the ironing board, to form a guide. Fold the material the desired width and draw through from one needle to the next. Press and continue to draw the material through until all is pressed. See Figure 6.

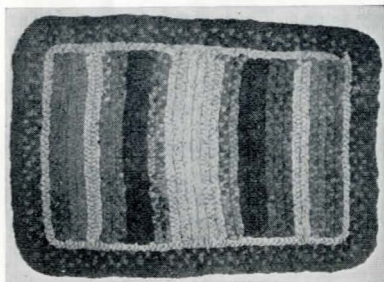


Figure 5

Braiding the strands evenly is important. Three to twelve or fifteen strands may be braided together into one braid. Five is a good number to use on materials of average weight. Most rugs are made by using the same number of strands throughout. The interest in such a rug is well-proportioned spaces of the different colors. See

Figure 7. It is possible to make a rug combining braids of a different number of strands. This must be done with care to obtain a good proportion and design. See Figures 2 and 3.

Place the desired number of strands on a large safety pin and fasten the pin securely to some place to hold it steady. See Figure 8. Make all the braiding tight and firm. Keep out all wrinkles and twists. Curve the strand at the edge of the braid, keeping the same side up all the time. Braiding with more than three strands is fairly simple after a little practice. In a four-strand braid, work by curving the right

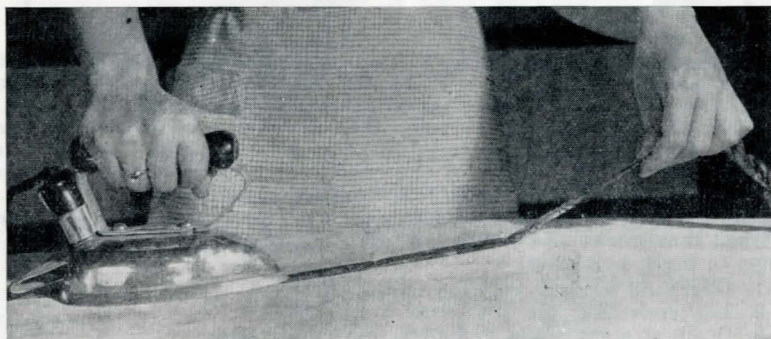


Figure 6

edge strand **over** the one next to it. The left-edge strand goes **under** the one next to it, and over the next, etc. Braids of more strands follow the same general order if an even number is used, as 4, 6, 8, etc.

When an odd number is used (5, 7, 9, 11, etc) each outer strand goes **over** the one next to it as in the three-strand braid. Each strand must extend diagonally from one edge of the braid to the other. Do not use too long strands as they tangle easily, and slow up the work. This will be explained in detail at the leaders' meeting.

Sewing the braids together firmly makes a rug last longer than if this step is done carelessly. Work on a table to be sure the rug will be flat when finished. There are two ways of sewing the braids together satisfactorily.

1. One way of fastening the braids together is lacing first in one braid, then in the other. Use a heavy wrapping cord and a bodkin. Pull the cord through one strand of the first braid, then through the adjacent strand of the other braid, then to the adjacent strand on the first braid. Continue around the rug. This makes an invisible joining and the rugs are reversible. Pull the cord tight and go into each strand, except in going around a curve or end, then skip every other strand on the outside braid to allow for fullness. See demonstration.

2. For the sewing use a linen thread, carpet warp, or No. 8 cotton thread. Use it double and wax it before sewing. Sew on the wrong side, first into one coil, then into the opposite coil of the other braid. When sewing around a curve pin the braid in place, allowing for fullness.

Some rugs are made by cutting each braid at the completion of each row and fastening the ends in a plain seam. Whip the seam firmly with a heavy thread and make it as invisible as possible. This

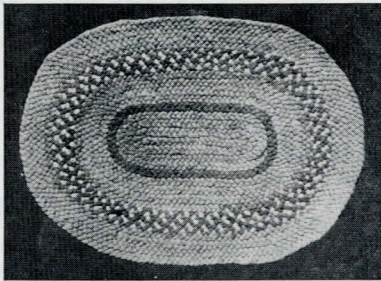


Figure 7



Figure 8

helps to keep the rug smooth and flat and brings out a pattern, especially where there is a definite change of color. On a rug made this way, each braid is fastened to the preceding one before the next braid is started. The seams should be distributed around the rug to avoid rough places. Place the seams near the ends rather than in the central straight part as they are less conspicuous in this position.

Another method of changing color in a rug is to taper the braid as the end of that color is reached. Tapering the beginning of the braid is also necessary to keep a uniform space of color around the rug. Tapering is done by tapering each strand before it is braided.

For the beginning of an oval rug of a three-strand braid, double back the braid on itself, lace together in a straight piece. The first strip should be as long as the difference between the length and the width the rug is to be when finished. In other words, if the length is to be 36 inches and the width 24 inches, the center would start with a 12-inch braid.

Another method for determining the length of the first braid is to make it one-third the desired length of the rug.

When the rug is finished, dampen slightly, place on the floor and cover with a weight until it is dry. Pressing with an iron spoils the appearance of the braid by pressing it too flat.

Small rugs made of narrow silk braids make attractive table covers. They may be made round, oval, or rectangular to fit the desired space. Variations in shape sometimes prove interesting and unique. See Figure 9.

WOVEN RUGS

Weaving rugs on looms is a very old art. Our grandmothers hoarded bits of cloth, cut them into strips, sewed them together, and wound them into balls for carpet rags. When they had enough, they sent them to some weaver in the vicinity and had the rags woven into a rug. These were often hit-and-miss rugs with no attempt to harmonize colors and make a design. The advantage of doing the weaving one's self is that one can work out a color harmony and design.

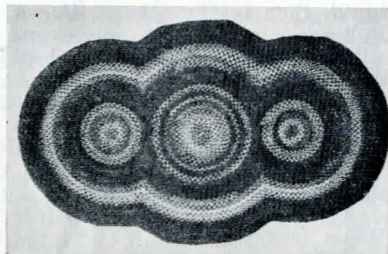


Figure 9

The subject of rug weaving is so extensive that it will be impossible to take it up fully here, but a simple method with simple things to be made will be attempted. Weaving will lend itself to many different uses, and brings out interesting textures and colors, so it is worth mentioning in this circular on rugs.

The simplest loom can be made of four sticks of wood, two of which are the width of the piece desired, while the other two are the length of the piece to be woven. These are held together at the corners by quilting frame clamps. A hooked rug frame can be made to serve this purpose very nicely. The end pieces of the loom are called carriers. The side pieces are called spreaders. Small nails or round-headed tacks are driven in the carrier $\frac{1}{4}$ inch apart.

A heddle is an advantage to a weaver. Its purpose is to bring forward or upward alternating strands in the rows of warp. By reversing it, the other strands are brought forward, thus making the proper step for the rows of weft or filler. A simple one can be made out of a strip of wood by sawing slits every half inch apart, then boring a hole between each slit. Thus the hole and slit are alternate. See Demonstration. A heddle of this kind can also be used to batt down the weft. A shuttle can be made of a thin piece of board with the ends sawed out to hold the weft thread. See demonstration.

When the frame is made, set up, and the heddle completed, the frame is ready to be warped. Carpet warp of a grayed color is best. It is started by tying the warp around the first tack on the front carrier, then threading it through the first opening on the heddle and around the first tack on the back carrier. It is then carried to the adjacent tack, around it, through the next opening on the heddle and around the second tack on the front carrier. It is then wound around the third tack of the front carrier through the heddle and around the third tack on the back carrier and so on until the whole frame is warped.

When the loom is warped, the weaving can be started. If a heddle is not used, the weft thread can be woven in with a bodkin or blunt needle. This is done by working the needle over one thread, under the next, across the width of the rug. Turn and come back, this time reversing the under and over threads. The shuttle can be used if a heddle is provided. Wind the material on the shuttle, press the heddle up or forward and push the shuttle through the shed made by the warp

threads. Now push the heddle down or backwards and push the shuttle back through the shed. This time the warp threads will be reversed and the under and over weaving will be obtained. Continue reversing the direction of the heddle between each row. The weft threads must be pressed close together to make a firm rug. Sometimes when a small amount of one color is to be used, a long needle can be made of a slender stick of wood with an eye cut in one end to thread the weft through.

As the weaving progresses, occasionally insert a short length of warp material or selvage and tie it about the spreader of the loom. This acts as a tenterhook and holds the rug straight. There should always be two put in on opposite sides of the same row of weaving so that the pull between will be uniform.

The weft rags are cut or torn on the straight of the material, the width depending upon the weight of the material and the closeness of the warp. They should be from $\frac{1}{4}$ to 1 inch wide. There must be uniformity in thickness, so it will be best to try out the different textiles before cutting many. The pieces are sewed together diagonally as in the braided rug. Rayon underwear is most satisfactory for weaving because it curls the raw edges in as it is pulled taut, thus forming a roll similar to yarn.

When the weaving is completed, the rug is ready to take from the frame. Should there be any loose ends, lace them through the stitches. Cut the warp and tie each two ends together so that they press against the web firmly, forming a fringe. The ends may be bound or faced if desired.

Having such a small loom limits the size of a rug a homemaker can make. However, many pleasing small articles as pillow tops, chair pads, table covers, bag, or covers for chest of drawers and cedar chest are possibilities when a small loom is used. The bag and square pillow cover (Figure 10) was made of dyed silk underwear and stockings.

INDIAN TIED RUGS

By changing the method of weaving a slight variation in appearance may be made. A heddle or shuttle need not be used as this work is all done by hand. Start with two weavers of different lengths. This will prevent the splicing of the two weavers coming at the same place. Select two colors that are grayed but with a slight contrast in value. Turn all raw edges in while working. Warp the loom as for any other woven rug. Begin weaving at the lower lefthand corner and work from left to right. Work with two weavers at the same time; put one weaver over the first string and the other under. Cross the weaver which is under the warp over the other weaver and put it under the next warp thread. Continue crossing the back weaver over the front weaver, and putting it under the next warp thread. To start back on



Figure 10

the second row, go over, then under the last string with the weaver that is toward you. The back weaver (or the one away from you) goes over the last string and under the next. Proceed as before, working from right to left. Continue until the rug is complete. See demonstration. Use tenterhooks to keep the sides straight and even. To splice a weaver, make a plain seam with a running stitch.

Remove from frame as described for other woven rugs. Work out a border design and a neutral background just as would be done for any other rug.

WOVEN CART-WHEEL RUGS

For these rugs a wagon tire or bushel basket hoop is used for a frame. Wind the tire, puttee style, with heavy material.

The spokes of the rug are made of wool, cotton, linen, or flat crepe silk. A material that stretches is not suitable for this purpose. For a large rug (42" wheel) five strips are required for the principal spokes. Four of them must be long enough to reach from rim to rim and one long enough to reach from the center to the rim. Cut the material two or three inches wide, fold the edges in and press, then fold and press the center as for bias tape. For a small rug, table cover or pillow top, Figure 10, three long spokes and one short spoke are necessary. Other strips are necessary for rays to be added as the work progresses. Plan the color scheme for them at the start and prepare the strips. Have some spokes light, some dark, and the others medium in value.

For the filling a grayed color is best. It is safest to have it all one color or shades of the same color, especially if the spokes have contrast in color. A knitted fabric, such as underwear or stockings, is excellent for the weaver. In joining the strips sew them in a diagonal plain seam as if bias, then stretch lengthwise to turn in the raw edges. Begin the work by placing the principal spokes. Stretch the spokes across the frame and pin them onto the rim. Divide the wheel into equal parts. Fasten the spokes where they cross at the center. Measure each section from the center to the edge, to be sure they are even. Fasten the short spoke at the center and at the edge the same length as the other spokes. There is now an uneven number of spokes which

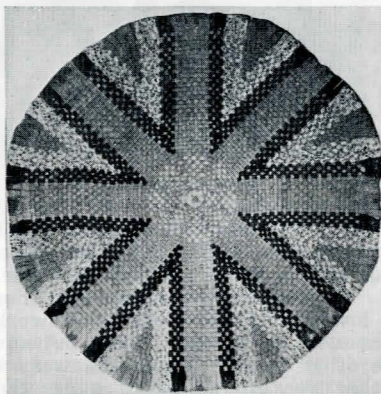


Figure 11

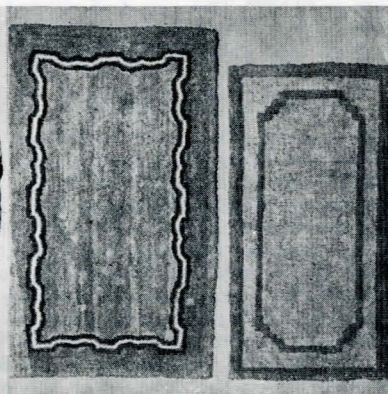


Figure 12

are not the same distance around the rim. Adjust them all until they are equal distances apart on the rim and the same length from the center to the rim. Fasten all securely to rim. See demonstration.

Now fasten the weaver to the center and weave over and under three or five times around. Use a bodkin to carry the weaver over and under. Be sure to begin and end at the same spoke, as all changes of color are made on this one.

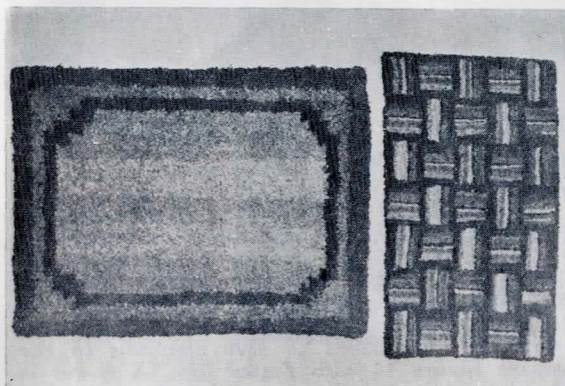


Figure 13

When three or five rounds are woven, it is time to introduce a new spoke. Fold one of the longest pieces prepared for spokes in a V and pin the V to the top of the last round of weaving between two spokes. Carry each spoke to the rim and fasten close to the adjacent spoke. Put in new spokes all the way around. Again weave three or five rounds and introduce a new spoke. Repeat this

until the wheel is filled in. It is sometimes advisable to sew the new spokes to the weaver.

Finishing the edge may be done in any one of three ways:

1. Before the rug is taken from the tire, stitch on the machine around the last weaver. Cut the ends of the spokes from the rug, being sure they are the same length.

2. A bias cloth is sewed up close to the last weaver, but not overlapping it. When the rug is taken from the frame, this binding is turned back to the wrong side and blind-stitched down as a facing.

3. A binding may be put on, using a bias cloth about one inch wide. Allow for fullness as this is being put on. Stitch this on before the rug is taken from the frame. Next take the rug from the frame, and cut off an even one-fourth inch from the edge of the rug. Turn spokes under even with the weaver and whip the binding on the edge.

The pillow top, Figure 10, has the following color combination: The principal spokes are a soft yellow-orange. The V-shaped spokes follow in this order: medium dull blue, dark blue-green, dark rosy-tan, figured red-purple, figured black, figured red-purple, dark rosy-tan, dark blue-green, medium dull blue and yellow-orange. The weaver is all dark dull red-purple.

Figure 11 is a large rug made on a 42" wagon wheel.

HOOKED RUGS

Hooked rugs were made in the early Colonial days. They served a real need for a floor covering. Many small scraps of cloth can go into hooked rugs which will make a pleasing design, while other kinds of rugs will need a larger quantity of one color.

Design. The design is an important consideration in the hooked rug. Select one that is simple, particularly for the first rug.

The shape of a hooked rug is an important factor. Plan the shape to fit the space where it is to be placed and keep the proportion of the length and width in the relation of 2 to 3. The decoration should be

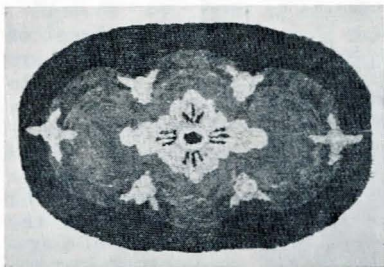


Figure 14

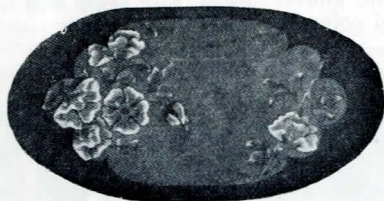


Figure 15

of the rug. The rugs in Figures 12 and 13 are simple in design, the borders follow the shape of the rugs, and the emphasis is placed at structural points. Figure 14 has a more decorative design, suggesting a floral motif which is adapted to the shape of the rug. The background shapes are interesting and placed to give emphasis to the structural points. Compare Figure 14 with Figure 15. A flower is used as the motif but it is not adapted to the shape of the rug, and has been placed too naturally.

Figure 16 is a floral design, but it is simplified and adapted to the shape of the rug. The border has a fine rhythm, carrying the eye easily from one part to another with enough repetition to be interesting.

Figure 17 is beautiful because of its spacing, the beautiful shape of the medallion in the center, the design is based on the structural axis, the values blend gradually from dark to light with no harsh contrasts. The floral motif is adapted to fit the shape is not too naturalistic is dominant in the center and subordinated at each end. The border accents the edge.

Figure 18 is a surface pattern that covers the surface quietly. If this pattern is used for a small rug a border will add to its beauty.

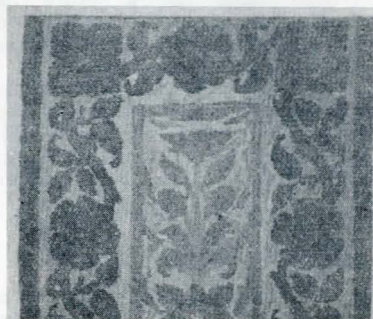


Figure 16



Figure 17

Equipment. A satisfactory hook can be made from a pitchfork tine filed as an ordinary crochet hook. A large spool for a handle will make it easier to use. Other hooks may be purchased if one cares to.

The foundation of a hooked rug consists of burlap, feed sacks, or monk's cloth.

Materials. Worn-out clothing or articles such as blankets make attractive rugs. The best wear will be obtained from materials which are of the same fiber. However, wool and cotton may be mixed or silk and rayon may be used together.

Frames. A frame will make the rug more uniform and flat because it will hold the burlap taut. A simple one may be made by using four strips of wood, two inches wide and one inch thick. The length would depend upon the size of the rug. They are held together at the corners with quilting frame clamps. To fasten the rug to the frame, tack ticking to frame and sew the burlap to the ticking. A standard may be made for the frame which would make it more convenient to use.

Other methods of fastening the burlap to the frame are: Sew burlap over frame with a strong cord or tack burlap directly to the frame.

Preparation before hooking. Plan the size and shape of the rug. Cut the burlap rectangular in shape, three to four inches larger on all dimensions than the finished rug. Hem the edge and stitch. Place in frame and stretch as taut as possible. Plan the design on a large piece of wrapping paper. Cut out the pattern and transfer to the burlap, using crayola or a soft pencil. Mark around the edges of the pattern. Plan the colors to be used, being sure that there is enough material for each color. Cut the material in lengthwise strips, $\frac{1}{4}$ to 1 inch wide, depending upon the weight of the cloth.

Hooking the rug. If one is using the crochet type of hook the work is done on the right side. With the right hand push the hook down through the mesh of the burlap at an angle. With the left hand place the material over the hook and pull the hook through to the top side. Proceed, placing the hook down through another mesh in the burlap. Skip one or two threads in the burlap unless it is very coarse. Place the loops close together to make them firm and hold the loops in the burlap. The length of the loop will depend upon the type of finished rug. Some rugs are clipped and some are left unclipped. The clipping is done by cutting off the end of the loop after a part of the rug is done. This will necessitate a longer loop than the unclipped which is about $\frac{1}{4}$ inch. If a mechanical hook is used, follow the directions given with the hook. Work from right to left wherever possible.

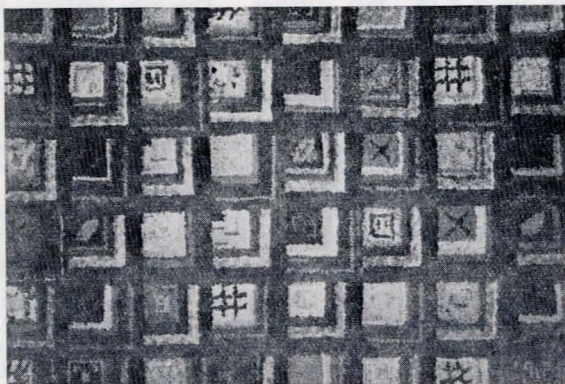


Figure 18

Work from the outside edge toward the center. Work all outlines of the design, then fill in the center and the background.

When the rug is completed, remove from the frame and turn back the edge and whip to back of rug. Mitre the corners.

An oval rug may be faced with a strip of bias material about 1½ inches wide. The burlap is turned to the wrong side and basted to the back with short stitches. The bias material is turned under on both edges and whipped to the rug. The back of the rug should then be dampened and pressed. Then place the rug on clean papers on the floor right side down. If it is walked on this way first, the stitches flatten and remain in place nicely.

Other uses for hooked rugs. A table mat, chair pad, or a wall hanging may be made in place of rugs. Those materials which adapt themselves best to the making of these articles are soft silks, rayons or stockings, soft woollens or scraps of wool yarn. Select colors that are medium and dark in value and are dull in intensity. Have no glaring, bright spots and see that all the colors harmonize.

PLACING RUGS IN THE ROOM

Small rugs, braided, woven or hooked, are particularly well-suited for use with early type furniture, in a cottage, or small house, or in a country home. They may be used along with larger rugs or carpets. When used in this manner, they are placed to give accent or decoration to some part of the room—before the fireplace, in front of a davenport, or some other large piece of furniture.

Many people use rugs of this type only in halls and bedrooms or on the porch, but they may be used in the living room or dining room if they are in keeping with the general scheme of the furnishings.

Use only a few in one room and place them so that they follow the structural lines of the room or the piece of furniture. See that the rug fits the space where it is to be used. Too many rugs used together give a disorderly and spotty appearance to the floor.

Ordinarily an oval or rectangular rug is more pleasing. However, it is possible to use a round rug in a dining room beneath a round dining room table if the rug is large enough. A small round rug may be used successfully in an ordinary sized doorway if the rugs in the adjoining rooms and the sides of the doorway come close to the edge of the round rug.

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